

Classical and Romantic Compositional Techniques

Sample Examination

Maximum
Marks

Confirmation Number

Total Marks

Tips and suggestions (*in grey italics*) have been provided for this sample examination only and will not appear on the official examination.

Take-home Examination

I certify that this work is completely my own and has been seen by no one other than myself.

Answers for this take-home examination may be written directly on the enclosed Official Answer Sheets or submitted as a PDF if music notation software has been used.

Sample Examination

45

[40] 1. a. Continue the opening provided to compose a sonata-form movement in the Classical style that is at least one-hundred measures long.

A successful realization of this question would include appropriate use of the given musical material, including articulation indications and slurs.

Additional suggestions:

- *It is fine to alter the given material slightly if the modifications better align with the final overall content and design of the movement.*
- *A closing theme and/or codetta may be added in the exposition along with a coda in the recapitulation.*
- *Successful answers to this question would make appropriate use of transitions, retractions, and modulations.*

Allegretto

[5]

b. Provide a well-constructed explanation outlining the overall form of the sonata movement composed in part (a), and the important compositional elements that help encapsulate the style of the Classical period. Include specific measure numbers and describe areas of modulation where appropriate. Answer this question on the enclosed Official Answer Sheets.

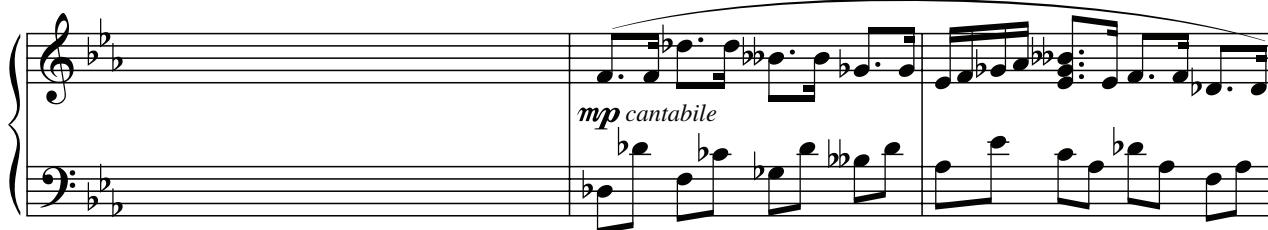
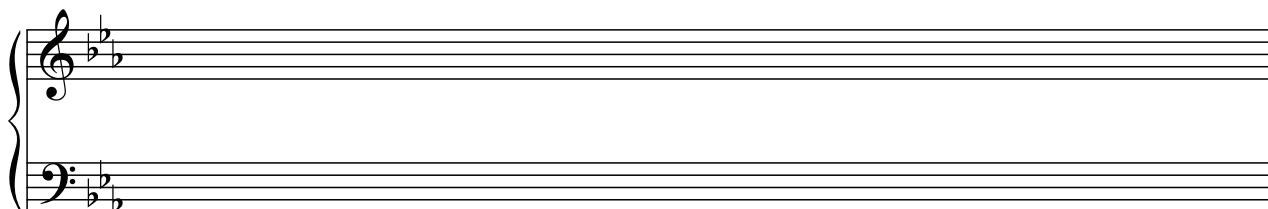
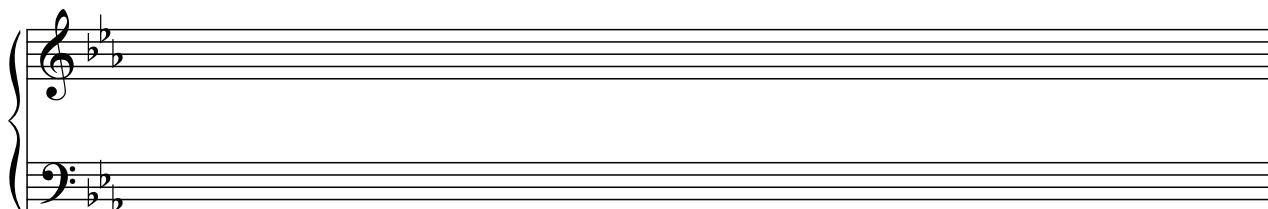
Sample Examination

15 2. Compose a transition consisting of eight measures that connects the two themes, builds to a climax, and changes character. The provided opening material is the conclusion of the first theme in C minor, and the provided closing material is the beginning of the more lyrical, second theme in D flat major. Answer this question on the staves provided.

Note that that tempo is the same for both sections. The incorporation of elements of chromatic harmony and idiomatic piano figuration is expected.

Andante moderato

Piano



Sample Examination

40 3. The music provided on the following page is the opening of a voice and piano setting of the poem “Come, Rest Awhile” by Canadian writer Lucy Maud Montgomery.

[35] a. Complete the composition in the style of a late-Romantic art song totalling sixty-four to seventy-five measures in length, setting all of the remaining text.

Suggestions:

- *It is fine to alter the given material slightly if these modifications better align with the desired vocal line's expressiveness and/or improves the relationship between the piano part and voice part.*
- *A successful setting should make ample use of repeating important melodic gestures, while still incorporating new material and modulations to different key areas.*
- *Study the opening chromatic musical language and compose the art song to match.*
- *This poem is filled with opportunities for word painting.*

[5] b. Provide a well-constructed explanation describing the important musical characteristics of the composition in part (a) that help to support a lyrical rendering of the poem. Answer this question on the enclosed Official Answer Sheets.

Sample Examination

Come, Rest Awhile

L.M. Montgomery

Adagio

Soprano

mp espressivo

Come rest a-while, and

Piano

mp dolce

p

Come, Rest Awhile

Lucy Maud Montgomery (1874–1942)

Come, rest awhile, and let us idly stray
In glimmering valleys, cool and far away.

Come from the greedy mart, the troubled street,
And listen to the music, faint and sweet,

That echoes ever to a listening ear,
Unheard by those who will not pause to hear—

The wayward chimes of memory's pensive bells,
Wind-blown o'er misty hills and curtained dells.

One step aside and dewy buds unclose
The sweetness of the violet and the rose;

Song and romance still linger in the green,
Emblossomed ways by you so seldom seen,

And near at hand, would you but see them, lie
All lovely things beloved in days gone by.

You have forgotten what it is to smile
In your too busy life—come, rest awhile.

Official Answer Sheet

Sample Examination



Confirmation Number

Official Answer Sheet

Sample Examination



Confirmation Number

A horizontal oval outline, likely a placeholder for a logo or a title.

Official Answer Sheet

Sample Examination



Confirmation Number

A horizontal oval outline, likely a placeholder for a logo or a title.

Official Answer Sheet

Sample Examination



Confirmation Number

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Sample Examination



Confirmation Number

Official Answer Sheet

Sample Examination



Confirmation Number

A large, empty oval shape designed for a child to write their name in.

Official Answer Sheet

Sample Examination



Confirmation Number

A horizontal oval outline, likely a placeholder for a logo or a title.

Official Answer Sheet

Sample Examination



Confirmation Number

Official Answer Sheet

Sample Examination



Confirmation Number

A horizontal oval outline, likely a placeholder for a logo or a title.

Official Answer Sheet

Sample Examination



Confirmation Number

A horizontal oval outline, likely a placeholder for a logo or a title.

Official Answer Sheet

Sample Examination

Essay responses MUST be written on both sides of the Official Answer Sheet.



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Sample Examination



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